

## English 1301: Dual Credit

*Different Narrative points of view control different purposes of an author.*

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<p><b>First Person Narration</b></p>	<p><i>I, me, myself, our, ourselves, we, us</i></p>
<p>I stood by the white-board in front of the class, trying not to let my uncomfortable shoes bother me. They were new and needed to be broken in. I remembered that today’s lecture would cover narration, so I looked through my notes briefly— then began to lecture.</p>	<p>Interaction with the environment is limited to an individual witness, or collection of witnesses, of a story or scene. Any element or image introduced into narrative should have a purpose in the story/essay.</p> <ul style="list-style-type: none"> <li>• this point of view is obviously more <b>personal</b></li> <li>• this point of view may be unreliable</li> <li>• can be present, past, <i>or</i> future tense</li> <li>• action results in reaction; the narration uses a <i>logical</i> cause and effect interpretation of the world (unless a fantasy scene)</li> </ul> <p><b><i>This form of narration is NOT to be used in Academic Research.</i></b></p> <ul style="list-style-type: none"> <li>• For example: avoid expressions such as:  “in <i>my</i> personal opinion”  “<i>My</i> aim in this paper...”  “With this evidence <i>I</i> will prove...”</li> </ul>

**Stream of Consciousness (Interior Monologue)**

So. Here I am. Standing at the white-board again shuffling papers, running my fingers across the raised letters on the day's handouts. Trying not to obsess over these damn new shoes— uncomfortable as hell. Tight as death. Coal black. Tight. Not like Amy's red shoes in second grade. Her shoes were bright red. Children's version of penny loafers with a strap that snapped on the side. Red. Red. Blood red. Like in fairy tales. The German stories always mention blood all the time. Over emphasizing the element in the children's world. Clash of innocence and experience. Violence. And Amy's shoes seemed to pulse with their redness. On the back heel in fact was the image of a white pony galloping. Free and independent and free of constraints. Like the horses that have to be broken in. Like shoes. An odd connection. Shoes and horses. Like my notes. Scattered and disorganized. I need a secretary. But then, who can afford one? Only upper management and tenured scholars who take off summer months. I sigh, letting the air slowly escape my mouth. As if I was smoking a pipe. That slow release. Okay. Begin.

Acknowledging environment and displaying its effects on **the persona** as the character is talking to him/herself.

- usually present tense—unless falling into memory or historical account or random speculations
- *psychological reaction* to thoughts and environment
- thoughts often displayed in non-logical patterns of reactions to environment
- talking directly to the self; mimics thought process

***This form of narration is NOT to be used in Academic Research.***

**Persona** (pl. personae): a role or character; a mask; often first-person point of view of a story

<p><b>Second Person Narration</b></p>	<p><i>you, your, yours, yourself</i></p>
<p>Susan Mitchell, “Wave” <span style="float: right;"><i>[only the first 35 lines are shown]</i></span></p> <p>I don’t mean this as a command, though                      if you want to wave to someone                      there’s no reason why you shouldn’t.                      I’ll go on looking out this window, pretending                      you’re not here, not doing something                      as ridiculous as jerking your hand                      up and down. I’m devoted                      to an enormous expanse of violet                      which is how the Atlantic wants to be today.                      Cutting across the violet are gigantic                      stripes of green and within                      the green stripes                      which are swelling, breathing deeply, the sun                      encaged like a canary.                      If that’s too difficult to visualize,                      think of a green grape inside                      lime Jell-O, the frigid                      cafeteria air, the iced celery,                      the chartreuse translucency                      you are about to take into your mouth.                      Its palpitations.                      On the horizon is a freighter and maybe                      this is what you have been waving at,                      a very complicated rig                      resembling the skyline of a major city                      with smokestacks and fire escapes.                      It reminds me of those complex                      apparatuses Freud’s patients dreamed about—                      ingenious metaphors for the urinary tract                      or genitals. There is even something red                      on the rig like the wattles of a turkey.                      But if you are not waving                      at the freighter, then maybe                      it’s that sparkle jumping about                      like batons, like rhinestone drumsticks [...]</p>	<p>Acknowledging environment and displaying its effects on the speaking persona <b>and</b> to a second party or even specifically aimed at the reading audience.</p> <ul style="list-style-type: none"> <li>• present, past, or future tense</li> <li>• spoken thoughts build a connection to the unseen audience</li> <li>• writer wishes to build a strong bond with readers; use of emotions / strong scenes of personal matters to help build an empathy, even if situation is against the audience’s own principles</li> <li>• self-help books use this technique, as do cooking manuals, instruction guides, political speeches, religious sermons, editorials, and blogs</li> </ul> <p><b><i>This form of narration is NOT to be used in Academic Research.</i></b></p> <ul style="list-style-type: none"> <li>• For example: avoid expressions such as:                      “as <b>you</b> can see”                      “what the evidence provides <b>you</b> is”</li> </ul>

<p><b>Third Person Narration</b></p>	<p><i>he, she it, they, them, themselves</i></p>
<p>The professor stood in front of the classroom shuffling through his notes. Once or twice he glanced at the computer to casually double check the timing of the lecture. One could see him making mental notes to himself as he straightened his tie or adjusted the edges of his glasses. Apparently, he was near sighted from all those years reading the different materials he would be presenting the class over the term. Unconsciously, his left hand drummed against the edge of the podium. Once or twice he seemed to adjust his balance as if his shoes were uncomfortable. But finally, he became still, motionless. The audience saw him take a deep breath, and then he began.</p>	<p>Interaction with environment similar to first person narrations. All elements or images mentioned in text must serve a form of purpose, or they should not be mentioned at all. (<i>see</i>: “Chekhov’s gun”)</p> <ul style="list-style-type: none"> <li>• can be present tense, past tense, <i>or</i> future tense</li> <li>• action results in reaction; the narration uses a <i>logical</i> cause and effect response to the world (unless a fantasy scene) interpretation of the world</li> </ul> <p><b><i>Primarily, this form of narration IS USED within Academic Research.</i></b></p> <ul style="list-style-type: none"> <li>• best narrative form for showing a path of logic or <i>deductive reasoning</i></li> </ul>